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JAZZ INFORMATION

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MIXED BAND OPENS IN LOS ANGELES

Los Angeles, April 27. -- History was made with the initial appearance of Bob Dade's Black And White Band at the Club Alabam this week.

Personnel: Ernie Figueroa, Jack Trainor, Phil Rommel, trumpets; Dick Cole, trombone; Jimmy Kersberger, Illinois Jacquet, altos; Clarence Woods, Rog Jarvis, tenors; George Williams, piano; Al Hendrickson, guitar; Eddie Williams, bass; Lee Young, drums.

Despite the ailments to which new bands are heir, the new combination was exciting. It plays with a great deal of swing, and as if the musicians enjoyed playing together. No attempt was made at anything sweet.

Some good solos were produced by Illinois on alto and Figueroa on trumpet, but outstanding was the drum work of Lee Young. Lee is a younger brother of Lester Young, and this won't be the last time you'll hear his name.

Present at the opening were Duke Ellington and his band, to whom the evening was dedicated, and Wingie Manone.

-- Campbell Holmes.

Chicago

Chicago, May 1.-- If you happen to be getting up or going to bed at 8:30 (Central time) some Sunday morning, and you're in a mood for spirituals at their shoutin' best, listen to "Wings Over Jordan", on CBS.

Another good job on spirituals can be heard when the sixty-voice choir of the Church of All Nations goes on WCFL, from 11 to 12 every Sunday night. This is one item we feel might sound better on the premises than over the air: location, Oakwood and Vincennes.

Some large part of the vitality in the Church of All Nations' performances should be credited to the coaching, arrangements and compositions of Tom A. Dorsey. Tom, who is familiar to race discophiles, lives at 755 Oakwood and handles the musical directorship of the nearby church.

Suffering a break in nervous health, Fabian Andre left the Pump Room crowd last week in the hands of his manager, Lou Holzer. Hereafter the group will be known as the Ten Disciples of Rhythm.

The first issue of a new music magazine, "Musical Facts", published and printed in Chicago, is now being offered through music merchandising channels. Pocket size, it contains a cross-referenced listing of records issued since April 1, with few omissions. In addition to the listings, record reviews in the classical and popular fields appear as separate departments. An article entitled "A Critique For Jazz" was written by Paul Eduard Miller, who also conducts the popular record review.

DETAILS OF DANCE HALL DISASTER

Chicago, April 30. -- Full details are now available of the dance hall tragedy at Natchez, Miss., in which Walter Barnes and nine members of his band burned to death.

Arthur Edwards, bass, and Oscar Brown, drummer, had remained outside the Rhythm Might Club a minute overtime for an extra drgg. As they approached the hall they heard screams as the sweltering crowd strained to puch out of one small door. In what seemed only a second, flames leapt from the side of the hall, and the whole structure was aglow.

Those who died with Barnes, trying fruitlessly to halt the panic by playing on, were: Paul Scott, trumpet; James Coles, John Reed, Jesse Washington and John Henderson, saxes; Calvin Roberts, trombone; Clarence Porter, piano; Harry Walker, guitar; Juanita Avery, vocalist. Barnes' wife Dorothy escaped probable death by having returned to Chicago two weeks before.

Born in Vicksburg, Miss., Barnes spent his boyhood in Columbus, but considered Chicago his home. He started here about 1926 with Jesse Stone at the Morocco Club. Around 1927 he organized his own band, which recorded several sides for Brunswick and played the old Cotton Club and the Savoy at their peak.

In recent years Barnes had been touring extensively through the South. The Natchez dance was the last date on his 1940 itinerary.

-- John Steiner.

BRUNIES AT NICK'S WITH NEW BAND

New York. -- As Zutty Singleton and Sidney Bechet ended their runs at Nick's in the Village here, New Orleans trombonist George Brunies opened last Sunday night, with a new band.

The Brunies outfit includes Rico Vallese, trumpet; Brunies, trombone; Al Cavish, clarinet; Bernie Billings, tenor sax; Mel Powell, piano; Clyde Newcomb, bass; Danny Alvin, drums. As Newcomb was unable to play when the band opened, Tex Hurst substituted temporarily.

Brunies, formerly of the original New Orleans Rhythm Kings, played beside Muggsy Spanier for years in Ted Lewis' orchestra and recently in Muggsy's own band.

New York

New York, May 2. -- Sid Jacobs, bass, left Joe Marsala's band and was replaced by Irving Ledor. Marsala, playing at the Fiesta, will double in the Sunday jams at the Hickory House while John Kirby is there.

Louis Jordan, who opens at Elks Rendezvous tomorrow, recorded for Decca yesterday with Courtenay Williams, trumpet; Jordan, alto; Kenneth Hollon, tenor; Arnold Thomas, piano; Charlie Drayton, bass; Walter Martin, drums.

Vic Dickerson is back with Count Basie on trombone, after a short absence. Bobby Hackett, it is reported, will be featured in the forthcoming film of Paul Whiteman's career.

Sid Weiss is back as Tommy Dorsey's bass man, replacing Cliff Dailey. Roc Hillman, guitarist with Jimmy Dorsey, is to join Kay Kyser.

Willie Gant's Musical Maniacs opened at the Brittwood this week. ... Sitting in with Al Gold's trio at the Village Brewery have been Art Hodes, Herbie Dell and Rod Cless.

Ethel Waters heads the show at Harlem's Apollo Theatre this week. Appearing with her are Willie Bryant and Leon Abbey's band. Following Miss Waters for a week beginning May 10 is Louis Prima's band.

Louis Armstrong's orchestra will play the Gay New Orleans concession at this year's New York World's Fair.

JAZZ INFORMATION

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COLLECTORS' ITEMS

George Avakian writes concerning a Freddie Keppard item which has been unknown until now. It's "Love Found You For Me" (9771), Okeh 40-675, by Cookie and his Gingersnaps; the fourth side of Charles Cooke's 1926 Okeh session. Besides Keppard the side has clarinet and vocal (!) by Jimmy Noone.

Avakian also identifies Hoyte Kline's mystery Okeh (April 5 column) as Sara Martin's Okeh 8154, "He's Never Gonna Throw Me Down" (72592), with Clarence Williams' Harmonizers. On the reverse, Sara sings "Too Late Now To Get Your Baby Back" (72587) with piano accompaniment by Clarence Williams.

* * *

"Of all knocked-out collectors," writes John M. Ryan of Pleasantville, "Robert Quinlisk must be the worst. If he does not believe that Rob Cooper played the piano accompaniment for Joe Pullem of 'Black Gal Blues", Quinlisk ought to take the precaution of glancing at the label, which states plainly enough that he did."

Recriminations adide, Mr. Ryan compliments Mr. Quinlisk on having drawn some attention to the sadly neglected race pianists of recent vintage, and asks for information on the Vocalion records of Hound Head Henry.

Charles Rogers of Trenton, N.J., adds another Joe Pullum coupling to Quinlisk's list: "Bedroom Blues -- Hattie Green", Bluebird B-6426.

Rogers also remarks, in reference to Bill Love's praise of the pianist in Paramount 12898 by Kansas City Frank, that possibly it is the same man whom our Chicago correspondent enjoyed in Calumet City. It was Bill Russell, Rogers writes, who cleared up the mystery concerning another "Kansas City Frank" record: the Brunswick piano solo, "Pass The Jug -- Jelly Roll Stomp" (Brunswick 7062), which was not played by Jelly Roll Morton but by this white Chicagoan, Frank Melrose. Rogers agrees with Steiner in hoping that Melrose will be recorded again by Solo Art. According to Dave Stuart of the Jazz Man Record Shop in Hollywood, incidentally, Wingie Manone says he never recorded under the name of "Kansas City Frank". This confirms previous suggestions that the Paramount in question, "St. James Infirmary -- Wailing Blues", was wrongly credited in Discography.

* * *

Also from Dave Stuart come the following personnels for Wingie's records, which he obtained from Wingie himself recently and which, he suggests, might be checked.

For the Arcadian Serenaders (Okeh 40378, 40517, 40588, 40562): Manone, trumpet; Avery, trombone; Cliff Holman, clarinet; John Reddick, piano; Slim Hill, banjo; Felix Guarino, drums.

For Joe Mannone's Harmony Kings (Columbia 1044, 14282) Mannone, trumpet; Hal Jordy, clarinet; Bob Sacks, tenor sax; John Miller, piano; Steve Brou, guitar; Arnold ?, bass; John Ryan, drums.

For the rest of Barbecue Joe and his Hot Dogs (Champion): Arville Haymes, bass, and Miff Frink, trombone.

Off the subject, Stuart mentions that there's fine Joe Smith on Rosa Henderson's "Do Right Blues -- Hay Hay and He He I'm Charleston Crazy", Vocalion 14770, with Fletcher Henderson at the piano.

Classified

MONTHLY AUCTIONS OF RARE ITEMS. Send penny post card with name and address. Want lists also invited. Jazz Man Record Shop, 1053 N. Vine, Hollywood, Calif.

RECORD HUNTERS GUIDE. Improved, enlarged Discography index - for handy reference, only 35¢. Robt. Sales, M.E. Taylor Bldg., Louisville, Ky.

RAREST HOT RECORDS FOR SALE. Paramounts, white label Vocalions, Okehs, etc. F. M. Kelly, 15 East 1st Street, Jacksonville, Fla.

WANTED: Copies in good condition -- Eng. Bruns.: King Oliver reissues; Cham.: Turner Parrish, "Fives"; Voc.: (1207) Noone, "Apex Blues"; Armstrong, "Black And Blue". Also all piano solos. Box 51, c/o Jazz Information.

USE THIS MONTHLY CLASSIFIED COLUMN to reach fellow collectors at lowest rates, 15 cents a line. Deadline for next month, June 4. Send remittance with copy, please.

READERS' COMMENTS

Philadelphia, Pa.
April 30

To The Editor:

We are "not amused" by the naivety of Mr. Frazier or the poor taste and lack of responsibility of the Editors of Jazz Information.

We are deeply concerned that frequent evidence indicates a large part of the responsibility of the new American Art Form is still in the hands of misunderstanding, irresponsible children. Your latest contributions to the wrong side of the ledger seriously shake our faith in the subject we are trying to further.

If the postal authorities don't object to your new editorial policies (and we hope they don't, because it is hard enough to prevent adverse publicity for hot music) we do. The Philadelphia Hot Club, and the vast majority of our customers, have already had their taste of cheap thrills and naive naughtiness, and are no longer interested in paying for the same. We are aware of the fact that bad words, in their place, do not constitute naughtiness, and, we agree, are an essential part of our vocabulary; but we think these things are all naively taken for granted.

If Jazz Information's editors and contributors are so thrilled with their new editorial policy, we think they have missed their calling. They should, instead, publish a magazine designed for grammar and high school circulation, to be sent in a "plain wrapper".

Larry Mallery, Jr.
Hot Jazz Department
H. Royer Smith Co.

Chicago, Ill.
April 17

To The Editor:

In the April 5 issue of Jazz Information, Mr. George Frazier "blew his top" about the younger generation. He said some pretty nasty things about them all, but he did segregate one small bunch from the rest -- "the nice, pleasant kids who are trying to desperately to learn what all the shooting's for." It is for these I go on record as entering a plea.

Your paper is printed for those who do know what all the shooting is about, so, of course, you could say, "This has nothing to do with us." But it has. Those people are the only ones who can help the kids.

(Continued on Page 4)

NEW RECORDS

PETE JOHNSON (Solo Art 12004) How Long How Long--Climbin' And Screamin'. Piano solos.

For sheer sledgehammer drive, Pete Johnson plays the greatest boogie woogie piano you can hear on records today. To our mind, the best example of that drive, with the possible exception of the fascinatingly deliberate "B. And O. Blues", is this new solo.

A variation on Pete's "Let 'Em Jump" theme, "Climbin' And Screamin'" is aptly named. During much of the record that Johnson right is reaching up into the treble, where it produces astonishing effects from close, simple variations, using few notes and hammering them out with rhythmically precise violence. Meanwhile of course an iron left is marking the time and providing the blues background against which Pete's right-hand phrases beat. By the end of the side, the tension has risen to a screaming climax.

"How Long How Long" is something else again. Pete always seems less effective, to us, when he abandons boogie woogie for a more conventional style. His version of this great traditional blues is neither a boogie treatment nor pure blues; rather, it's a festful, pleasant jazz piano style, with more than a touch of Waller influence. In fact the light jump bass with which his left begins the first chorus is immediately abandoned in favor of lazy chording. Pete's right hand changes too, improvising in a less economical manner with trills and runs which are not heard in his boogie woogie.

MUGGSY SPANIER'S Ragtime Band (BB 10682) Dinah -- Black And Blue. Muggsy Spanier, cornet; George Brunies, trombone; Rod Cless, clarinet; Nick Caiazza, tenor sax; Joe Bushkin, piano; Bob Casey, bass; Al Seidel, drums.

Muggsy Spanier's defunct Ragtime Band returns to wax with the first two sides from his last Bluebird date. Evidently this session, held in November shortly after the band ended its last job, was far from successful. "Dinah" and "Black And Blue", both remote from the Dixieland groove in which Muggsy's band sounded best, are poorly planned and lifelessly performed. "Dinah" begins and ends with a bad riff borrowed from Brad Gowans' Freeman arranging, features Muggsy in a sentimentally pretty solo (muted), a vocal chorus sung by Brunies, and a short open-horn solo by Muggsy which only begins well. "Black And Blue", a grand tune which deserved better treatment, opens with Muggsy coasting the melody (as he did in "Touro"). Caiazza's tenor is passable; Bushkin plays one of his restrained, light-fingered solos, and Muggsy and the ensemble finish.

DUKE ELLINGTON'S Orchestra (Vi 26-577) Ko-Ko -- Conga Brava. Wallace Jones, Cootie Williams, Rex Stewart, trumpets; Joe Nanton, Lawrence Brown, Juan Tizol, trombones; Otto Hardwick, Harry Carney, Barney Bigard, Ben Webster, saxes; Duke Ellington, piano; Freddy Guy, guitar; Jimmy Blanton, bass; Sonny Greer, drums.

"Conga Brava" is a neat little package, tied with one of Tizol's exotic themes. Tizol valves the melody, straight, against a Spanish beat; muted brass come in behind him, followed by Bigard's intricate clarineting which leads into a good third chorus, freed from the foreigh rhythm. Ben Webster's long tenor solo, unaccompanied except by the rhythm section, shows him in the process of adapting his considerable talent to the Ellington style. It's good, but he should be playing much better soon. The rest is brass, until Tizol returns with the theme. This is a much better cake than "Ko-Ko", which has too much icing. Against a batch of tinselly jungle effects, Tricky Sam's talking trombone is featured at length.

LOUIS ARMSTRONG'S Orchestra (De 30-92, 3105) You've Got Me Voodoo'd -- Harlem Stomp; Wolverine Blues -- Swing That Music.

The Poppa does an admirable job of singing "You've Got Me Voodoo'd" and there's beautiful horn both on this side and (questions of plagiarism aside) on "Harlem Stomp". "Wolverine Blues" suffers from the inadequate arrangements and sloppy performance of the Russell band, but Higginbotham's powerful trombone solo, and Armstrong's riding out over Catlett's fine drumming, make it another stand-out side.

"Swing That Music", recorded and first released several years ago, is now reissued. An unexceptional tune, it shows Louis better supported by Jimmy Dorsey'd orchestra (which combined swing with precise musicianship). After a good vocal, there's fine trumpet until the high ones at the end.

EARL HINES' Orchestra (BB 10674) Boogie Woogie On St. Louis Blues -- Number 19. Even in his earliest days Father Hines was not a pure blues pianist, and it's startling now to find him turning to boogie-woogie. What he plays here (most of the record is piano) is not exactly boogie woogie, wither; but in spite of its commercial aspect the side holds much interest. Unlike other late-come boogie amateurs, Hines has an incomparable flair for jazz piano. In following the blues form, he puts a damper on his usual unbridled invention and plays simple, healthy piano with a specially biting left. The coupling is tripe, a "jump" arrangement.

NOTICE

Because each of the six private record companies has issued from one to four discs in the past two weeks, we have found it necessary to postpone reviewing some of these in order to give them the extended reviews they deserve. All new private releases will be reviewed in the next two weeks.

GLEN GRAY and the Casa Loma Orchestra (De 3089) No Name Jive, Parts 1 and 2. Grady Watts, Frank Ryerson, Cy Baker, trumpets; Clarence Hutchinrider, Pat Davis, Art Ralston, Danny D'Andrea, Kenny Sargent, saxes; Billy Rauch, Murray MacEachern, Pee Wee Hunt, trombones; Howard Hall, piano; Jack Blanchette, guitar; Stan Dennis, bass; Tony Briglia, drums.

Offered by any other band, this could be passed over as another of the not very interesting big-band arrangements of rather fast blues. Coming from a band whose forte has been commercial sweet, it rates a little more attention. The arrangement, by Larry Wagner, is rather mechanical but free from any gross faults; the band's performance is precise and not as stodgy as might be expected. Some of the hot solos might pass in those name bands regarded as "swing" outfits. The Casa Loma band, of course, has long been a musicianly group; and discs like this dot its recording career. Perhaps the lesson is that any good dance band can play this kind of jazz?

GENE KRUPA'S Orchestra (Co. 35444) Manhattan Transfer -- Moments In The Moonlight. Although it doesn't differ importantly from the current run of riff pieces, "Manhattan Transfer" is a little neater and more tasteful than most. There's a brief opening spot by Floyd O'Brien, plus longer solos by clarinet, tenor and muted trumpet.

ERSKINE HAWKINS' Orchestra (BB 10-671) Gabriel Meets The Duke -- Whispering Grass. If Erskine Hawkins is going to meet the Duke with such weak and unmusical stuff, he's going to be called a social climber. Avery Parrish's boogie woogie is light but pleasant; a solo clarinet is very poor, and some noisy and pointless arranging for brasses caps the whole thing.

BOB CROSBY'S BOB CATS (De 3104) It's All Over Now -- Adios, Americano. Notable on the Bob Cats' series of more or less commercial sides has been some of Bill Butterfield's

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NEW RECORDS

(Continued from Page 3)

best horn. He stars again with a brilliant chorus on the first of these otherwise uninteresting ballads. Vocals by Crosby and Mann.

QUINTET OF THE HOT CLUB OF FRANCE (Vi 26578) Georgia On My Mind -- In The Still Of The Night. Stephane Grappelly, violin; Django Reinhardt, Joseph Reinhardt, Pierre Ferret, guitars; Louis Vola, bass.

This should be considered mild, pleasant popular music, not either jazz or swing. "Still" is the better side, featuring interesting solo work by Django.

TOMMY McCLENNAN (BB 8408) Cotton Patch Blues -- Baby, Don't You Want To Go? A folk artist of enormous power, Tommy McClennan appears on another fine blues coupling which should not be overlooked. His voice is rough and hot, and he uses it with great skill and originality, and a complete absence of self-consciousness. The guitar accompaniment is just as gutty and sincere as the singing.

LEE BROWN (De 7726) Ripley Rumbling Blues -- Midnight Dream. More citified than McClennan, Brown sings very well too. These are among his best Decca sides; the accompaniment, by trumpet, piano and bass, is excellent.

ALBERTA HUNTER (De 7727) Someday Sweetheart -- Downhearted Blues. Accompanied by Charlie Shavers, trumpet; Buster Bailey, clarinet; Lil Armstrong, piano; Wellman Braud, bass.

Two old jazz songs get a rather rough and tumble treatment from old-time singer Alberta Hunter, who was one of the composers (with Lovie Austin) of the famous "Downhearted Blues". She sings with gusto but little subtlety. Shavers' muted trumpet has some good spots, while Buster Bailey's clarinet is exceptionally tasteless.

SOUTHERN BLUES SINGER (Va 6057) Undertaker Blues -- Prison Blues. The first side, a fair blues vocal with old-time fiddles and such accompanying, is hardly worthwhile; but "Prison Blues" (18798) is well sung and offers unusually fine piano accompaniment. This is probably the same singer as "Big Bloke", whose "That's All I Think" (Varsity 6051, 18796) was probably accompanied by Walter Davis. The pianist here sounds quite different, but no less good.

TAMPA RED (BB 8407) I'm Bettin' On You -- Dangerous Woman Blues. Not much originality in these two sides. "Dangerous Woman Blues" is a fair blues, the reverse a dull variation on an ancient blues theme (one of the "Tight Like That" tunes -- compare King Oliver's "Canal Street Blues"). Accompaniment is by piano and Tampa Red's guitar and kazoo.

BLUE BOY (Va 6059) Electric Chair -- Dreamin' Of Texas. This "Blue Boy" reissue is by the same singer as previous "Tall Tom" and "Blue Boy" releases on Varsity. Both are good; "Electric Chair" (15514) has an antique, slap-tongued clarinet, the coupling (15512) piano only.

SALLY SAD (Va 6058) Mistreated Mama -- Jelly Roll Mill. This record is sung by a fairly good girl blues singer ("Jelly Roll Mill", 18804), and by two other people ("Mistreated Mama", 14990). Neither side is exceptional, the piano accompaniments on both hit a high average.

SNUB MOSELY (De 7728) Swinging With Mose -- The Man With The Funny Little Horn. Bob Carroll, trumpet; Snub Mosely, trombone, slide saxophone and vocal; Willard Brown, alto; Lloyd Phillips, piano; Vernon King, bass; A. G. Godley, drums.

This little colored band, now playing at the Queens Terrace in Long Island City, is competent enough. The numbers are novelties, and feature leader Mosely's slide saxophone, of which a little goes a long way. His trombone playing is much better.

READERS' COMMENTS

(Continued from Page 2)

The kids born into that "ex-intimate" circle are few. The proportion of kids who really want to learn and those who are in a position to do so is very uneven. Why? Well, to begin with, the only places to which they look for help are the various rags -- and I do mean rags -- and the big name musicians themselves. The rags, as a whole, are bad. They're full of publicity stories the kids take as the real thing--stories as bad as the corny pictures. There they learn of the big name musicians.

After that, they want to know more. They try to talk to the musicians themselves, but find they're too busy to bother -- understandably so -- and the kids don't know enough to be able to ferret out a good jazz musician from the unknowns in their towns. And even if they could, their parents wouldn't let them go to the "dives" (in the parents' minds) to hear them play.

What does the kid do then? Naturally, he collects records, but with only the "Barrelhouse Dans" to lead him, what can he do? A few, with the odds of good taste in their favor, do okay in their choices.

What I'm getting at is that it would help immeasureably if the learned gentlemen who subscribe to your paper, and the too few other decent ones, would boost the kids a little. All the swing clubs help some, I suppose, but there are too many members for any to get individual attention. I have heard of several kids who have written to various experts and either received no reply, or one guaranteed to give them an inferiority complex. Why do these jerks feel privileged to treat the kids like that? After all, they had to learn, and probably some of them were "pests" too. How about considering it? You wouldn't have to add a column, of course, but you could print the names and addresses of those who'd be willing to help these kids personally or by mail.

To another subject: by all means do continue your news of the bands. I disagree with those who think it takes up space which could otherwise be used by more fit articles. I'm sure that if you had anything extra worth printing, you'd add a page. I've found that your concise news is usually much more accurate than that of other sources, and because of that, your paper is the only one I need to purchase.

Dale Johnson.

Nashville, Tenn.
April 22

Gentlemen:

I wish to compliment you on the fine manner in which you handled my study of original record labels. Especial thanks are due to the Editor, Gene Williams, who took my rough information and worked it up into a nice-looking article.

Jazz Information has proven itself to be an outstanding publication, and will continue to have my hearty support.

William C. Love.

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